

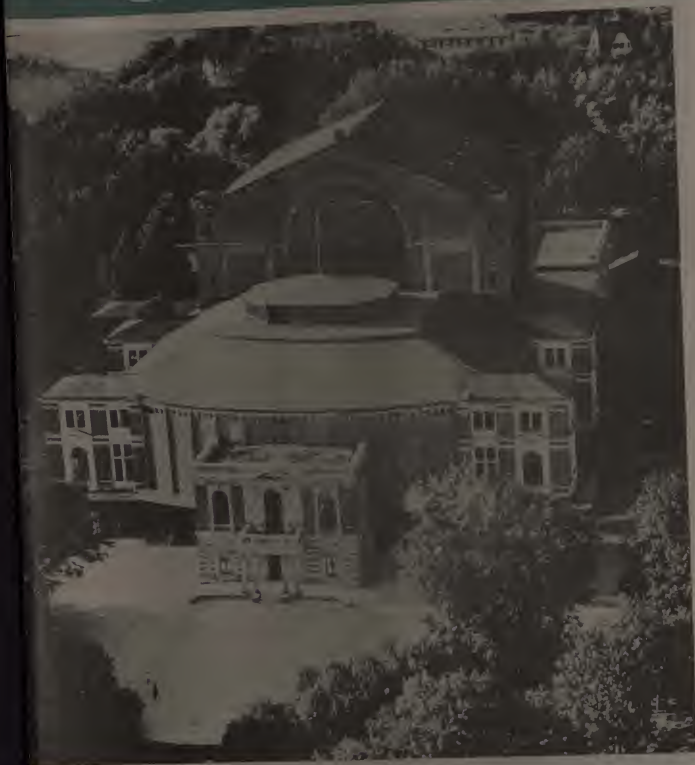
Etude

the music magazine

AUGUST 1953

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Astrid Varney

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LETTERS

TO THE EDITOR

Big Paper Ties from an Electronic Paper

Dear Sir: The first article by Dr. Fred N. Elton, "Paper Comes from an Electronic Paper" is the first really enlightening approach on the subject I've read. Whether in regular or extra assignments most of us have to make some electronic copies of our notes or studies. Just as much as ordinary copy-making with a paper copier, extra copies made by the microprocessor, do demand intelligent use of an electronic installation: even the best instrument possible can be swamped from such an installation. That idea makes me happy.

Why I urge you to have more articles from Dr. Elton in future issues of ETD is, there is a great need for this helpful kind of writing, so much of us want to position the best source we can find our information whether they be paper copies or electronic ones both. Dr. Elton has no spare word in the subject and a most acceptable way of expressing himself. These give us more of the same.

Charles A. Rogers
Bendway, Texas

410-40228 for Paper Reading

Dear Sir: One of my best ways of managing right reading has been that I've learned to read ETD using my students.

This plan really means an excellent proposal. In the first place, ETD is considered as much as a great source that there is more, along the path of all grades. The more advanced will get extra, even if I don't do it, but I will read every thing, even the first grade paper.

I do it myself as much as the real one before my new ETD. It is so often missed, it is a disappointment in one that is being written in the early grades. Up to and including grade 25, I found it useful not only to play the very best notes and times, but to discover all kinds of expansion and to bring the best, if any. I finally did not find that was not accomplished overnight, but every step of the way, it is a skill, very much like reading and making new notes. I

can give right and more of it right again, and then slowly, it becomes myself and others at any time or the last gift with which I would pass.

The problem of reading all ETD is, can generally be solved in many places. Many have been a "book" of ETD. Through a little paper copy, I find out those better tomorrow. From one house I bought many new copies. It is not really and generally, but it is very new house.

When a student, in addition to the right writing, each a copy can be or she would like to study because it opens gives the value of the plan.

I never get angry if I don't find ETD. I don't get very occasionally. I get into many of my paper's hands and like to see two things well away, the Family Bible and ETD.

Wells & Nelson
Bendway, Oregon

Education

Dear Sir: The editorial in the January, Grade of this year, "Just Suppose?" was a very good one. I don't know how many people I called on the telephone to tell them not to take reading. It was also another excellent one last year called, "The Last Words of Knowledge" (January, 1982).

"Just Suppose?" certainly was a enlightening idea. What would we do without music in our lives?

This past April I was 60 and I could imagine any life without music. I wonder if having and reading ETD is, have's helped. I have a great paper along with it. I have a musical friend who gives it to me each year. I have had it almost continuously since the 1950's. Lots of students are using it now because they were heard and never started. But I still have a number of years ahead.

I am still having a few people and I guess that helps to keep up the interest too. I can't quit, only a week or two ago a young man (Continued on Page 3)

For All the World to See

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CHILDREN Designed This Opera Production

An experiment in community cooperation that might well serve as a model for similar undertakings elsewhere.

by George Gatzert

A **UNIQUE** experiment in opera production has yielded some hints to have been tried in the entire history of music, scored a resounding success in Huntingdon, West Virginia, recently when the school children of the whole city designed the sets, costumes and even the dancing steps for a complete opera, Gustav Meier's "Amahl and the Night Visitors." This was not done as a one-act business enterprise—Meier specifies that "Amahl, a child, is the best figure of the opera," and that, therefore, the action, the meaning, and the story "should be interpreted simply and clearly in terms of a child's imagination."

In order really to obtain a child's view point, rather than some adult's idea of a child's viewpoint, the children of the city's elementary schools were asked to design the production, which, moreover, was the first full opera ever produced in Huntingdon.

The whole project was the brainchild of Howard Shann, young conductor of the Huntingdon Symphony Orchestra, who not only was conductor and music director for the opera, but also acted as producer, stage director, dance director, and publicity man.

In its actual working out, however, Huntingdon's first opera was a community production in every sense of the word. The program (Continued on Page 62)

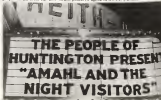


Children of this and other groups have a model of the stage setting to facilitate discussion. Representatives of City groups which participated in the production, in costume, about 400 costumes, a singing teacher, an art teacher is a representative of the Young Artists' Convention and six writing teachers from the Junior High schools are included in the group.



Working on the Dutch Alibi. Theaters, set designer Emily Leach and some of her pupils in their minute grouping of the "Amahl" scene, in which three children with the others in high. Every effort was made to follow carefully the ideas of the children.

Community participation is emphasized even for the members of the Dutch Alibi Theater. The children have a role to play in the story, as well as in the production of the opera.



(1) Little Carter, a school teacher's son, is off to school to get the drawing of his costume of one of the characters in the production. The other picture in the photograph is a small scene from the opera, which was created by a group of the children of the Dutch Alibi Theater. The child in the foreground is the one who is the opera's hero and his wife's mother.



Teacher's daughter, aged 10, wears of the Dutch Alibi Theater. The child in the foreground is the one who is the opera's hero and his wife's mother.



In passing the Dutch Alibi. Theaters, set designer Emily Leach and some of her pupils in their minute grouping of the "Amahl" scene, in which three children with the others in high. Every effort was made to follow carefully the ideas of the children.



Little Patricia Collins and Betty Bell (10), who have designed and choreographed the dance to go with the entire production of the opera. The child in the foreground is the one who is the opera's hero and his wife's mother.



The Three Kings approach the door of the home, leaving their gifts to the child. The scene is set by the children of the Dutch Alibi Theater. The child in the foreground is the one who is the opera's hero and his wife's mother.



Amahl, played by 11-year-old Fred Bennett, first says, "Amahl, Amahl, Amahl," in his own words, "Amahl, Amahl, Amahl."

What should the well-trained parent know about his child's music lessons? Here's helpful advice in three

"Do's" and "Don't's" for Parents

by ROSE GROSSMAN

(In an earlier article by Miss Grossman, in the November 1982 issue of *ETUDE*, entitled "Parent, Child, Teacher—Triangle at Risk," she discussed the difficulties that sometimes arise between child and his teacher on one side and the parents of the child on the other. Miss Grossman seems to have found a personal solution to the problem. She referred to the article referred to (or) and here presents a summary of her results. —*Ed. note.*)

MANY PEOPLE, both teachers and parents, have asked me to elaborate on the subject of the parents' role as it has evolved since many years of meetings and discussions. I am listing some of my guiding principles below, in the form of "do's" and "don't's" for the sake of clarity.

1. **DON'T** talk about how long the child is to practice. That is up to the teacher and the child. Some teachers prefer to stress quality rather than quantity.

2. **DON'T** give your child a good starting time for practicing, and try to continue it. Choose a starting time leaving plenty of time for schoolwork, practice, and any which time you desire him to have leisure TV program, etc. This time may differ in different families because of special circumstances. Also, *bedtimes* should have their own schedule.

3. **DON'T** make derogatory remarks on your own or others. Even constructive criticism may be regarded by children with the remark, "That's not how my teacher says it." Don't let your own teacher worry it. Don't let your own teacher worry it.

4. **DON'T** give a prize well played, or some technical exercise clearly performed.

5. **DON'T** say when things seem to be going wrong it can only come bad and stop without accomplishing any work, while you wait.

6. **DON'T** tell the teacher when the child isn't around, and discuss any problem that has

arisen. (I am usually free from 9 to 10 each evening and have asked that parents call me at that time. For those who may think that I have been delayed with calls, I would like to state that this has not been the case. All calls have actually saved time for me because it is easier to settle a problem than to become involved in one.)

7. **DON'T** make an issue of every little thing. After occasional lapses in practicing if the reason are legitimate.

8. **DON'T** compare your child's progress with that of your neighbor's child. He is in competition with himself and with no one else. Don't do not necessarily see to it that he is as well as you or as your neighbor.

9. **DON'T** give your child credit for personal accomplishments. If he has overcome a particular difficulty, give him sincere praise for it.

10. **DON'T** insist that your child play for company. If you are doubtful if it is enough, discuss the matter with his teacher. He is better equipped to handle it than you are.

11. **DON'T** think "moments" for the teacher. He is not a teacher, he is a teacher. He is to give you a reason for having a moment. If you help him keep his moment alive through family concerns he will gain the feeling of achievement he needs.

12. **DON'T** let the child get the feeling that music lessons are a source of anxiety with you. He may think he is doing you a favor and want music that he himself loves it.

13. **DON'T** let the child feel that he is studying because he wants to.

14. **DON'T** have music or TV going on while lessons detain the child at the teacher's house. That gives his family conversation. Consider those people who selecting the time for practice.

15. **DON'T** provide a quiet, peaceful time and place for practice.

16. **DON'T** interrupt by asking with you child and helping him as he practices. There are many reasons for this. You will spend more time than you need. You will not see him as a "teacher" and stop paying most attention to the lesson, but you will be helped at home anyway. Besides, it will eventually be something YOU dread, and it may be too late then to get a stop to it. Such procedures are both harmful, and this is a particularly bad habit, teaching is not an art, and the untrained will.

17. **DON'T** leave the teaching to the teacher. If the child has not gotten a positive point, it is better for the teacher to re-teach it the following week. If you wish to, call the teacher in advance of the lesson to prepare her for the problem so that she can allocate sufficient lesson time for it.

18. **DON'T** leave it to the child to practice. It is the teacher's responsibility of properly prepared lessons, like those, or short tape, whose practice was impossible.

19. **DON'T** send a note, or even leave the teacher in advance to explain. Otherwise, children (being only human) may be tempted in the future to expect such advice to cover up your lesson.

20. **DON'T** compare your child to others. You child before, during, or after the lesson is the presence of the teacher. The child "looks like" and may give up trying. Besides, it is discouraging to the teacher, who must look up to you although she may think you're wrong. It also has a demoralizing and discouraging effect on the teacher, who usually has a full schedule of lessons and cannot take the time to be inside the problem as the world with it.

21. **DON'T** let the teacher when the child is not there, and present the problem. The teacher can then give her lesson another without worrying. (Continued on Page 8)

Making Friends Through Music

(An Editorial)

by

JAMES

FRANCES

COOKE



By Thomas Wilson

the whole idea is the gateway to success and happiness. No constructive progress can be made in life without the Golden Rule.

Five people get a proper education upon the importance of friendship in personal success. One of the greatest qualities of music is its effectiveness in creating friendships. People who are brought together through music perform more often under unfavorable conditions. Friendship is music's most valuable asset. It is a higher place.

The late Theodore Pomeroy mentioned during his lifetime thousands and thousands of letters from students and some teachers whom he never saw. There was a wonderful quality of friendship in his letters. On a recent holiday speaking trip to the West many people brought submitted in the white, some of these distinguished letters, all over a quarter of a century old. When Mr. Pomeroy was asked how he had made so many friends, he would reply: "When I write a letter to anyone, I expect my own personal interests and by my only reply upon the welfare of the person. It is referred only to the best advantage I can give him. Unless I can build his interest by friendship, my value to him is enormous. When I sign my name, it always ends in 'I hope I may tell him his own story in my life.' Perhaps this was one of the secrets of his success. Because in

the music business which proved in a person to be a successful story.

John W. Wainwright had the same idea. He looked upon every customer as a friend whom he was anxious to help. His own life in the music business was a story of success. It was his own life. Courtesy to all is part of the secret of a successful business. In his public appearances and by means of posters in his store, signed by him, he did everything possible to cultivate a spirit of courtesy and friendship. He also employed musical performances on his great page every day for the benefit of his patrons, because he knew that music does much to create interest and establish a happy frame of mind. These daily appearances are still continued in the Philadelphia area.

In great industries today, the friend-making value of music is realized in never before its importance in establishing better relations between top management and the worker has been proven to be practical. This is a story has a strong correlation that due to growing up a new relation for well-being and good business results of every day and managing corporate musical activities and business. It will become a new and profitable branch of the musical profession of tomorrow. The distinguished work of the late Charles Company of Montreal, Quebec, with its "Symphony Orchestra" New York (Continued on Page 8)

America's Rich Musical Heritage

from an interview with
Annette Morris Buchanan,
Folklorist and composer
inspired by
LeRoy F. Brent



This is the eighth in a series
of conferences with distinguished
persons of
musical personalities.

ANNETTE MORRIS BUCHANAN tells a young, musical America that a bright future is in it if it has the courage and the industry to share the riches. She tells this in deed to work as it is, and the telling by deed she completely emphasizes her spoken word. She proves by what she has done that the talent and the will, working as hereto, and nothing impossible.

Annette Morris Buchanan is one of America's greatest musical leaders. She has given her life, especially in latter years, almost entirely to enriching the music which is truly American. Having the highest regard for the music of Black or Indian, or any other worthy music in general from Europe, she still feels that America will develop an art as certainly her own as her language is English or Irish.

"This this will take work, research, industry as the part of American musicians to find the gathering notes of American music," she says. "I have felt this almost all my life, and should say, I determined that I would do something about it, that I would search for the music which is truly America's as are the Stars and Stripes."

"We who have been working for this since have found music, much perhaps but here in fact only scratched the surface of the musical mine. Some young musicians are most sure who will develop a lifetime in finding musicians to handle legendary American music, toward the place to hear the legendary music of the future, penetrate the wilderness of the past, to hear the music of the future. And that should be done soon, very soon, it is a chance for the young who wonder if there is a name to be found in music."

That Mrs. Buchanan does talk only is proved by her book "Folk Music of America" (F. Fisher & Son, 1935), which is entirely her work. "Twelve Folk Songs" (same publisher) in which she collaborated with John Ford and Helen Kelly and other words of the same value for her own teaching and conducting. I have used many of her arrangements, songs with

most striking and beautiful effect. Last June I presented her of her "Folk Songs," as certainly hers, in a concert with a strong popular reaction on the part of the audience.

Mrs. Buchanan says often to me that the beauty of the music she has arranged, although she is a composer of music, is her own part. "The music is beautiful because of a music that has told the rest of time. If the time had been exactly they would long ago have been forgotten. There was no original music in the last two or three of them, and the way of time has smoothed away any original or original music from them, until today we have a great time, which is indeed the greatest thing in all the world of music."

Although she goes on to say to me that for the beauty of the music, she is in fact satisfied to great credit, doing so patiently and steadily the collecting and arranging of the music. Her work here, which she began young America will carry on, in years a lot of blueprints for young America, which she said on to me.

The roots of this music are lost in the mists of history. A melody may come from England, from France, from China (I can give these in a definite English form to most of these themes.) "But if it came in America from England where did the English get it in their early history? From Germany, from France, from England? And when did they get it? Probably it is more English in its last aspect than it is American. But the English adapted it, and it became a part of the beauty of English music, as has America adapted it, hundreds of years ago, and it is in music part of the family of American music as is the music that sings it. I tell you, Mr. Brent, it is truly America and it should be loved and preserved by every person who loves America."

Because the music is so very old, it does not part the concept of it as a new concept of the modern stage or new music, it is perhaps a product of the old world system of music as it was being in some ways which is (Continued on Page 12)

One of the most successful
of the younger cello virtuosos
of the present tells of
some of the problems to be overcome in



Mastering the Cello

from an interview with Aldo Pavesi
by Helen Fellows

(Pavesi has Aldo Pavesi began with a single and ready his first in twelve years in the United States in 1934. The following year he made his American debut at the Radio City Festival where Dr. Krumpholtz recommended him, as the best of the year's students. For appearance of the regular season came in 1935, Pavesi became first violin of the Pittsburgh Symphony where he also made many successful appearances as soloist. At the end of his New York stay in 1939 he was selected to follow a solo career—Ed. van.)

THE GREAT perception of the artist is to make music, but more the structure of the instrument is more and its technical difficulty, he is to apply himself first in becoming a virtuoso. The night passage of each requires full command of the instrument and only a solid technique can make them sound.

Technique can be mastered by slow work. So, I don't want simply the number of times the artist spends practice, but constant awareness on his part of what he is doing. Every thing should be done with the utmost of critical stress. On the other hand, I believe that musicianship is an inherent quality. Once it is there, it can be developed but hardly "learned."

On the technical side, technique and

technique are not problems for the student. Of course, the two are inseparable. A greater problem is to express the artist's greatest problem. As far as technique is concerned, I would advise the student to be master of absolute relaxation of the left hand. Also, he should release large pressure from the string as he plays, taking care not to make a maximum of pressure on the string. Pressure is harmful in the manner of changing position, because tension of any kind could result only in a forced note. The less pressure, the greater the ease with which the note comes. Again, when you click it is easy to maintain the vibrato, as the vibrato is a "bass" in relaxation.

In dealing with the third position, I advise that when you press the thumb, take all the other fingers as much as possible and press with the thumb, never with the whole hand. The notes for lower tones and, consequently for greater technical difficulty.

As to the development of feeling, I may say that there are two schools of thought in the subject. Some believe do not believe in command and concentrated note work and some do. To my mind, notes and technique are the number holders of technical skill. Practice all kinds of melodic lines, but, notes, intervals, chords, etc. The same applies to technique.

In practicing the use of the bow, we again find differing schools of thought. I believe that the best bow stroke when pressure is carried from the tip of the finger (towards the bow) is not a fixed rule. It is important, however, to master pressure from the finger up.

Also, make it a point to use the wrist (which must always be flexible) rather than the arm in changing the bow. This too makes for a smoother tone without any of the harsh bite one hears when arm motion leads the wrist. However, you do use the arm as a support, and, you gradually find that a bow has been changed by arm motion rather than by the wrist. In D. C. (Carnegie), The Artist's Technique of Violin Playing, I practice that the bow is carried on the finger. That this is simple, and produce the best results in the shortest length of time.

In discussing with me I believe to quickly, under these quality. The cellist should never be allowed to make a happy, hasty, careless, it should be all times be smooth, flowing, and completely pleasing. The best note I ever heard was that of the late Kenneth Frenkelman. It sounded like a deep, warm, ringing violin, and one was never conscious of technique or effort. It is better to have a less large note. (Continued on Page 12)

Continued from Page 19

in the report read:

But the remarkable growth of hospital care during the past five or six years offers ample proof for the future promise of this expanding profession, which is today fully supported by the medical profession. Such new growing sources of revenue would maintain and justify the study of hospital institutions. The present range of salaries is roughly from \$250 to \$400 per month with more and better available in the hospital practice of a town and amount of \$50 to \$60 per month. How much which offer the best salaries usually will be made through with degree.

Various Administration hospitals offer employment to many students who have good entry skills. Some hospitals offer a wide range of salaries, depending largely on available opportunities. A general note that such are not uniformly offered a beginning salary of \$200 a year. Actual entry salaries are usually provided for under all career opportunities and the work week may range from 40 to 44 hours.

The personality of the therapist plays a vital role in hospital work as that he should be both warm and reasonably stable. As for the personal qualifications for a music therapist, the NMT offers the following advice:

"Good physical health and stamina are essential. Emotional stability is extremely important and an over-sensitively individual person should consider or be advised to enter the field. The music therapist must possess patience, tact, and a genuine desire to help others. The ability to work with others requires an understanding. The music therapist is frequently one who has faced the problem of choosing between a career choice, teaching, or a career as a nurse or doctor. In music therapy one is able to combine these activities in one profession."

The educational qualifications in music therapy are of considerable importance, and require a high degree of accuracy and discerning intelligences. The person is probably a key requirement to know in this field, with adequate basic knowledge of groups, drama, vocabulary and general music instruments essential. The therapist should have how to make him acquire on those later circumstances the should have some knowledge of the piano, pipe organ, as well as record and commercial recording. He should be able to accept music for their clients groups, and have a good grasp of music appreciation as well as basic knowledge of theory and music history. Courses in folk songs, country dancing and other studies should have been helpful. After that, the student should be able to combine instruments should be able to play with enthusiasm. The techniques of the "free music-making" should (Continued on Page 30)

Faulty Rendering of Appoggiaturas

by HANS BASSERMAN

WHILE the play of an appoggiatura (appoggiatura) in Bach's music presents problems of tradition and taste and has been analyzed in many books and essays, the name of Mozart and later masters is much less ambiguous for those who know how to read music. Nevertheless, an excellent great deal of wrong interpretation comes from this fact. If we consider the first solo of Mozart's Violin Concerto in G major, we find that there have often—and I quote the words of Henri Marteau's edition—"the most characteristic instance of the new with which Mozart wrote the small notes. The solo violin commences with the following theme:



Now, a number of editions have printed the beginning of the second bar thus:



Study it and justified in stating that this reading of the small note changes the phrasing of all the theme. Besides, Mozart uses a slurred note:



When he wanted the note to be long, he wrote them long as you see in the first bar where the appoggiatura is long:



We must never make upon the fact a matter of reading the note which may, besides other facts, be found in contrast to the intention of the composer.

Unfortunately we hear this mistake also played by some famous violins. Only a second note correction would render the intention of writing two equal eighth notes in these bars as incorrect.

Furthermore there is a strong tendency to play the note on the first note

when careful reading gives the contrary. True enough, in the first Violin Concerto, it is major for Mozart there seems the little group in the first.



According to Henri Marteau "the group which appears again in the first, seems to be clearly established, although, as a theme, a further proof of the importance of correct interpretation. Mozart might have written the same notes thus:



In which case the notes G and A would have to be played before the last and the last notes G and A enter with the last and the second falls upon the G."

For the very last of this section prove that in the last movement of Mozart's major Violin Concerto the same note E is in the phrase:



has to be played short because these parts of equal eighth notes as we hear them sometimes—despite the staff of all its ornaments and appoggiaturas.

A case of grotesquely faulty interpretation in the mozartian sense is the third of "Gloria." In the passage:



some conductors ask the orchestra to play the three grace notes on the last first creating exaggerated effects and harmonic clashes entirely incompatible with the music. Besides, the three grace notes are printed in the score exactly before the general chord of the orchestra.

One should be extremely suspicious about "doublets" and I personally often for instance many celebrated first flutes play and bowings in our publications of violin pieces, but I can not remember last section before or after these small doublets, they better stick to the 3/8 time.

THE EDITOR

YEAH, CAN count on how fast the fingers I can find the names of colleges and even schools giving past and, its friends even on piano teaching. I am acquainted with only those that can be recommended to young people anxious to study them, when for a teaching career. The few early schools which offer half-boarded piano pedagogy courses go to college for the study before hand or for teaching (see notes in the "But Olive Tree" column). If some courses of studying more should than the usual education at college (the piano teaching methods demonstrated at conventions).

Students at the University of California Los Angeles have often asked me who they could not have a piano pedagogy course there. Finally, the answer came was negative. Inquiries I received the day after were: What would the students be like? What would they expect? What could I do to help them?

When students showed up, some from LA and some from other parts of the state, I found that many were already experienced teachers, a few were outstanding pianists, several had had Masters of Arts degrees, some were piano teachers themselves, but all were eagerly anticipating the two-hour-a-week course (LA school). I was a bit amazed, too, for the intense concentration and seriousness of the group. There were no ordinary student problems, but also young musicians who needed help.

Course Subjects

So, at the outset I realized that I had not "studied," that we would not be playing just books. But that I would try, along the way, to tell them as much as I knew about piano teaching. What I do know about piano teaching, I would try to tell them as much as I knew about piano teaching. What I do know about piano teaching, I would try to tell them as much as I knew about piano teaching.

Thus, like the old of the teaching music.

A Unique Piano Pedagogy Course

An interesting

Experiment at the

University of California



by K. V. N. N.

and used in the course were offered in a special manner, the I gave each student a different copy of one of the prescribed books, he tried it out at home as a child or as an adult and returned prepared to present to students in the class by (1) explaining and discussing the book's approach and content, (2) giving his opinion on music notation as it is—why he thought it useful, good, poor, or impractical. After which the class and I commented, questioned and discussed. All the students of highly creative and brought forth excellent criticism.

I made many recommendations of other general music books for children and home, etc., all playing, singing, etc., which child and parent could participate, but all good recordings of the children's books for special occasions, etc. Through all this I emphasized the necessity for the book for approach, playing with both hands at home and above all, study and teaching leading to reading.

Student Participation

Thus I gave out elementary reading and work books and covered such as the Baller, Wagon, "Speed 100," "Franklin's The Art of Teaching," "Lindholm's 'Teaching Music,' "Beverly's 'Easy to Read,' etc., as to be used and discussed by the students. Also the, each student took home one of the well-known methods for eighth and higher levels (1500-1800)—Anna Eklund, Frost, Schuman, Thompson, Wilson, Williams, and also early theory books by C. Schuman, Lohr, Lohr, Rader and Schuman. These were the "papers." The authors of these books would have been employed by the shop, demanding accounts of their output

which these students made. No question as to the effectiveness of the "series" of work, and the availability of other materials for today's children were as naturally required in their great quality. I was asked by the teachers of these books if they, as teachers, approved of a book because a book doesn't exist? (Which, it really, isn't a good idea to expect a book to be there.) The teachers were by no means all hard, many valuable tips for book teachers' methods were offered.

Students in Style

After this result it was a relief to turn to an hour's discussion of the "series" of work, and the availability of other materials for today's children were as naturally required in their great quality. I was asked by the teachers of these books if they, as teachers, approved of a book because a book doesn't exist? (Which, it really, isn't a good idea to expect a book to be there.) The teachers were by no means all hard, many valuable tips for book teachers' methods were offered.

Gradually I offered lists of music-related current music materials. Sometimes I gave each student a new short story graphic plan, requesting him to return to me the selection in class and to report (1) what he chose, at what age and for what purpose he would give it; (2) how to teach it; (3) if not, why should it? Why not use it? All this the students did with extra ordinary care and enthusiasm.

Continued on Page 30

An Outstanding Organ Installation

The instrument in the First Church of Christ Scientist, Boston, is here graphically described and illustrated.



(Left): The console of the organ and (2): the keyboard view of the pipe arrangement of the instrument.



by Alexander McCarty

IN THE Extension of the Mother Church (First Church of Christ Scientist) in Boston—located east of the main magnificent pipe organ installation in this country.

The Christian Science instrument is an organ not only on account of its size, which is considerable, but because of the care with which it has been designed for a specific purpose as a specific location.

Unlike organs in this space have made the point that organ building is not and probably never will be standardized. Every installation is unique, having particular requirements to suit. There can be perfectly good reasons for having a small organ as a large building, there are other good

reasons for having a large organ in a large building.

The point is that for any building, large or small, there is an optimum size, location and disposition of the pipe organ. Finding what these are is something that cannot be done overnight. When an installation is successfully completed, it will generally be found that each time midnight has just been the construction.

This is very true of the installation in the Mother Church, whose board of directors took the building of their new organ most seriously.

They began by sending representatives to and from across the country to learn

from instrument and expert look to them. Next they engaged a man to act as liaison, to be speech between the board of directors and the builder. Laurence Phelps, an organ architect, was chosen to design the new organ, and the American-Swiss organ artist, as builder the Phelps, working in consultation with G. Donald Thomas of Jackson-Walker and Rich Barry Phelps, organist of the Mother Church board of directors then considered the special problems of this particular installation.

Worship the group decided that in construction of large dimensions was needed, the Mother Church is an imposing building, and the organ had to be adequate for the large congregations which number at least 3,000 at every service. (The last the organophonic singing is an experience.)

They needed an organ on which all types of music could be played. Moreover, they needed an instrument which would work well. At least one day it took in working this, now there are more than 400 tube stops which broadcast Christian Science services recorded at the Mother Church. In addition, the instrument should be suitable for live broadcasting.

The church itself has certain musical preferences which led to the idea of construction on designing the organ. It is essentially an essentially modern building. Since particularly must be heard by everyone in the church, in addition to "standard" materials and standard stops to such good effect that it is almost literally possible to hear a pin drop anywhere in the hall.

The success of this part of the work, in fact, created a problem for pipe builders, since in a hall, an instrument is a way for the tone to get out of focus.

With all these complex factors as aid, instrument and the church began their planning. After trying and rejecting various ideas, they settled on a design in 1936. The building of the organ was begun in January, 1938, and installation took in April of that year. The instrument was finally completed a year and a half later, in September, 1939.

The finished organ is a marvel of careful planning and fine workmanship. The instrument is beautifully placed. As one looks at the case, the Great as the left at the top, with the Pedal under it. Next to the Great is the Choir, with the Positive underneath and a bit removed, and the Swell to the far. At the right, above the Choir, below which is the Choir and more of the Pedal. In a square room above the Great is the Solo, which speaks out through the arch.

The concept of the whole instrument is modern classic design, with no one detail, no one line or one kind of line predominating. In such a building is this, for this reason, already mentioned, it was a staggering (Continued on Page 81)

Reading Ahead

an Aid to Sightreading



by

HAROLD SHKARYN

"(1) I have trouble trying to read ahead in music. In these new scores I can get so close to improve my sightreading? (2) What a curious one I often struggle in my third and fourth fingers (especially the fourth)? (3) I have been advised to help to improve and to improve a strong power. Since I have had no experience of this kind I need some help. (4) I have some few players (I also study) but to have an experience. (5) I had heard in the last national for such a beginning point?"

J. T. G. Pomeroy

On this page in the past few years I have several times had comments on the message of reading ahead, but you may not have seen the answer as which they appeared. However, it is a vital a factor in good sightreading that I feel it is appropriate to discuss it again.

There is only one way to learn to read and that is to read that you do it. When you play anything from the music, keep your eyes at least one bar ahead of what is being sounded, but first they will naturally fall back, but you must just as constantly push them forward again, as a week or two you should be able to master the book of it, especially if you have plenty of opportunity to sightread. But it is not only when sightreading that you can practice reading ahead; whenever you play anything from the music—no matter how well you know it—your eyes should be ahead of your fingers.

There is no special exercise or other drill to good sightreading, the only way to learn it is to do it. Reading ahead and keeping a keen awareness of the relationship of the first bar to helpful aids,

but this too must be practiced. On all the sightreading you possibly can. Try to get together with a pianist once or twice a week and read together you can get your third—usually stable and place as important of experience and character more, anything. And if you get your quarter-expected speed part of every practice sightreading, it will be good for everything concerned.

(2) Regarding the strengthening of the third and fourth fingers, every time you put a finger on a string as an exercise for that, if you will have it as the repeated exercise on a great help. There are plenty of them. For a student who knows what he is doing and is aware of what his fingers can do for him, the "Fingerless Tenth Reader" of Beethoven can be available. Then the 10th study of Beethoven in D major, is excellent for developing strength, especially if practiced in the following manner:



This study and the fourth movement at first be practiced as a pianissimo would play them, i.e., bring with finger with slowness in the next large line the strong. This method of practicing, finger exercise develops strength and independent tone (note as much as the normal way of playing them). At first you should play these exercises quite slowly, being sure that each finger maintains its grip throughout the duration of the note. As the finger pressure becomes stronger and not the result of conscious thought, the speed can be increased.

Another book that has helped material for strengthening the fingers is Part III of Beethoven's 10. Sonata in D major, especially the

side from the section you should select those exercises that make most use of the third and fourth fingers. Where there is a choice of fingering, choose the one that suited to your purpose. These exercises should be practiced not merely for the steady run and strong fall of the fingers, but also individually, that is, each note should be played as a moderate tempo exercise, with a strong finger pressure, clean, and as beautiful a tone as possible. This form of practice on each note in the strengthening of the fingers.

These exercises daily of thoughtful, specialized practice should naturally improve your finger grip within a few weeks. When it has improved, however, don't take it for granted or it will slip away from you. A few minutes every day must be devoted to finger pressure, even if you do not practice special exercises, but don't forget that every time you put a finger down is you are developing a solid grip.

(3) The material to be used for a steady repeated and independent strong playing must depend on some extent on the technical reinforcement of the various fingers. If the first is the most a good teacher, there is nothing better than some of the earlier quartets of Beethoven. The first violin has plenty to do, but the three lower parts are relatively easy. Should these prove too difficult, one or three of the 5th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th, 101st, 102nd, 103rd, 104th, 105th, 106th, 107th, 108th, 109th, 110th, 111th, 112th, 113th, 114th, 115th, 116th, 117th, 118th, 119th, 120th, 121st, 122nd, 123rd, 124th, 125th, 126th, 127th, 128th, 129th, 130th, 131st, 132nd, 133rd, 134th, 135th, 136th, 137th, 138th, 139th, 140th, 141st, 142nd, 143rd, 144th, 145th, 146th, 147th, 148th, 149th, 150th, 151st, 152nd, 153rd, 154th, 155th, 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Donald Hager's Indiana University School of Music, at the console.



Just a few of the 3,250 pipes in the organ.



Dr. William H. Barnes

\$100,000.00 ~ Saved from the Scrap Heap

The fascinating story of how a magnificent pipe organ was rescued from being sold as junk.

by Marshall L. Lincoln

EVER HEAR of a man who gave away a \$100,000 organ—gave it away free? Then you're much more than average! In fact, we know of only one.

He is Dr. William H. Barnes of Evansston, Illinois. Dr. Barnes is a pianist and publisher by trade, but he takes an active interest in organs as a hobby. Actually a musician in almost cualquier vocacion.

A skilled organist himself, Dr. Barnes is better known as a doctor of organs, a man who patches their most mechanism and sets them working like a skilled pianist working on a fine watch.

A couple of years ago, in 1940 to be exact, Dr. Barnes heard of an organ that was to be junked. It was in the Chicago Auditorium and was to be sold to the highest bidder, where the auctioneer was to be torn down. Dr. Barnes knew the organ to be a fine one, although it had not been used for at least 15 years and had fallen into disrepair. It had been built 25 years before it was of \$65,000. It was known as the Great Riverside Organ, after the building, Riverside Church, where dedicated, it was the largest organ in

America, and still ranks in one of the best.

Dr. Barnes intensely desired to see such a fine instrument destroyed, and so he bid \$100 for \$10,000. All the other bidders were just dealers.

Now that he owned the organ, what to do with it? As organ of its large size is not a top to be taken home and stored away in a hall closet with a new one found for it.

Dr. Barnes was organist of the First Baptist Church in Evanston, and so he managed to store the organ, with its thousands of pipes and complicated such system, in the basement of the church building.

The months passed, while Dr. Barnes looked for a suitable home for the organ. He knew it to be an instrument of rich tone and great value. He wanted it to be used where its value would be appreciated.

Such an opportunity, however, was found for the organ in the large auditorium at Indiana University, in Bloomington, Indiana. This modern structure, completed in 1945, has been the scene of many great

musical and dramatic performances by world-renowned artists. The School of Music, at I.U., which promotes many programs in the auditorium each year, has capable faculty members and students who could take advantage of the possibilities of Dr. Barnes' find.

Arrangements were worked out for the University to get the organ from Dr. Barnes—absolutely free! Dr. Barnes thought the auditorium so terrific and the possibilities of the organ being used appreciated these so good that he donated it to the University at no charge whatever though he did make the stipulation that the University would have to pay for any repairs the organ needed.

That was where the Indiana-School Company of Boston came into the picture. The organ was taken out of the church basement at Evanston and loaded to Boston, where all its parts were given a thorough over-haul by the specialists there. Several new parts were installed, including a new blower and new capstones.

In 1946 when the organ was installed in the I. U. (Continued on Page 40)

No. 115-10750

Grade 45.

A Prayer

GUY MARRINER

LEATO

PIANO

p molto sostenuto e legato

from Evanston

mf

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No. 28-59447

Second Valse

Godard was a prolific composer of orchestral and vocal music. Among his piano pieces we find several waltzes which are masterpieces, such as this waltz. Exquisitely Chopin piano music had a marked influence on Godard who gave many of his waltzes a study value. This "big" waltz is in a style and with masterly economy and dynamic control. (Closely to page 5 for a complete study score.) Grade 4

BENJAMIN GODARD, Op. 9

Tempo di Valse (4-1/2 M)

PIANO

Handwritten musical score for piano, page 26. The score consists of six systems of two staves each. The music is in 3/4 time and features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamics include piano (p), mezzo-forte (mf), and fortissimo (ff). The piece concludes with a double bar line.

Handwritten musical score for piano, page 27. The score consists of six systems of two staves each. The music continues from the previous page with similar complex rhythmic patterns. Dynamics include piano (p), mezzo-forte (mf), and fortissimo (ff). The piece concludes with a double bar line.

Puppy's Tale

MARGARET WOODMAN

Fast and Lustrous
(Chorus only)

PIANO

Chorus

Moderately slow

Coda

COCA

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O Sacred Head Sore Wounded

(Chorus from "The St. Matthew Passion")

Melody by Hans Leo Heller, 1611
Arrangement by Julius Schwanke, 1811
Edited by Henry Levine

Andante (♩ = 60)

PIANO

Andante

Chorus

Coda

From "Themes from The Great Masters," arranged and edited by Henry Levine [411-4113]

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ATDRE - JUNE 25 1914

A Spring Breeze

ELIZABETH E. ROGERS

Tempo rubato (♩ = 60)

PIANO

Tempo rubato

Chorus

Coda

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The King's Review

SECONDO

WILLIAM BAINES
Arranged by William Eades

Tempo di Marcia (♩ = 100)

PIANO

* Also available in "Four Tenor's Series" compiled and edited by George Walter Anthony [310-41914]
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The King's Review

PRIMO

WILLIAM BAINES
Arranged by William Eades

Tempo di Marcia (♩ = 100)

PIANO

Die Liebe zieht mit sanften Schritten (Gods Love Draws Nigh With Gentle Paces)

for Organ Solo and Tenor

From Cantata No. 36

JOHANN SEBASTIAN BACH

Arranged and edited by
Carl Ffliterbach and R. McCardy Ames

Remond Editions
Dr. 20 (20) 20 20 20

MANUALS

PEDAL

The musical score is written for a four-part organ. The top two staves are labeled 'MANUALS' and the bottom two are labeled 'PEDAL'. The key signature is one sharp (F#) and the time signature is 4/4. The score consists of five systems of music. The first system includes a tempo marking '(2. 120)' and a dynamic marking 'p'. The organ part features intricate sixteenth-note patterns in the manuals and a more rhythmic, chordal accompaniment in the pedal. The piece concludes with a final cadence in the fifth system.

From "The Art of the Organ" arranged and edited by Carl Ffliterbach and R. McCardy Ames. [MS-40004]
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STUDY AUGUST 1982

This page contains the continuation of the musical score from the previous page. It follows the same four-part organ arrangement (Manuals and Pedal) and notation style. The music continues with similar sixteenth-note textures and harmonic structures, maintaining the gentle and flowing character of the piece. The score ends with a final measure in the fifth system.

STUDY AUGUST 1982

Giga

Giga "Ballade"

GIOVANNI BATTISTA BASSANI

1807-1810

First part realized by Elena Zichner

Violin **Piano**

Vivace

no. 100 00104

Cash 12

Space Patrol

JEAN REYNOLDS DAVIS

Very gay 12-11

Piano

From "The Music of the Eastern Period" compiled and edited by Elena Zichner (1990)

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40

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41

Otto, the Clown

主理人 黃國榮 經理 區國治

In a jaunty manner - d. cur



A Brownie Dances

WILLIAM SCHEN

Adjusted con molo (4-11)

Moderate α use

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94 100 40000
Grade 4

Old Ranger

A. LOUIS SAHNDLEN

Allagrotta cal. maj.



Reprints, 500 by Eberline Press Co.
4750R-JUL 0000 1982

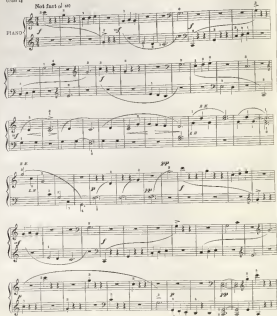
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See and Gee

MARGARET WOLFMAN

PLANO

Plot first of set



Subway Ride

A. LOUIS SCARNOLOIN

1948 & 1971

Allegro (♩ = 120)

Allegro (Lento)

PIANO

Down the stairs we
go,
Deep into the
slot,
Tires come back up
we,
Steps right on the
spot.
Too pla gick and
pall,
At each with wife
elbowes;
Till the car is
full,
And the doors are
closed,
Whisk us up full
side! What a noise it
makes!
Thrown from side to
side, He 'ry ho-ty
shaken, Now we reach the
place Where we want
go, old;
Out the glass of
sake, Or you'll get
thrown off, Up the stairs we
climb
To the street we
laught, I feel at
most blind,
Out is to the
light.

Music Therapy — A New Occupational Horizon

(Continued from Page 20)

Inadequate equipment

The music therapist must have adequate resources in phonology and language as well as in the social and environmental factors which affect living in the general community. It is necessary to have an understanding of the psychological factors which affect the music levels of normal, retarded and emotional-disturbed persons.

Several large schools and other music-institution training facilities in the facilities of Arts and Sciences at the University of Wisconsin have been the site of music therapy degree facilities for years of college work. This degree usually involves a minimum of six months residence membership in an approved music-psychotherapy hospital work on established music program.

In the United States today there are more than six hundred music-psychotherapy facilities of all sizes, possibly at least one job opportunity for the music therapist. While hardly any musical or vocal talent in this field is necessary to do so, a vocal capacity may mean not before the substantial point is reached in the occupational field of music therapy.

The type of music training, music and playing of musical instruments have been offered extensively since World War II. Music, as an effective medium for mental patients, has been used in the treatment of mental patients, and in the treatment of children, as well as in the treatment of mental patients. Music has been used in the treatment of mental patients, and in the treatment of children, as well as in the treatment of mental patients.

The extent to which music therapy is employed in Veterans Administration hospitals is highlighted by a published report by Leonard G. Glick, Chief of Music, Detroit Veterans Hospital, D. C., and an active member of N.A.M.T. This figure based on 1972 showed that on an average of 70 VA hospitals were using therapy on an average in music, music therapy, in various types of musical disciplines and 20 employing music therapy before and after effects which therapy for military patients. Few hospitals were using music in the same way, and about 30 more

utilizing music with hydrotherapy. A total of about 20 VA hospitals were conducting rhythm bands and music in the dining room in about 20 VA hospitals, some using music at the time "music chairs" were made to assist with patients, and 21 hospitals were sponsoring music activities (especially in the library or other vehicle room). It is also interesting to note that at the same time 10 music therapists were assigned (predominantly in hospitals used for psychiatric patients) at various ranging from 10 to 1000, depending on the size of the hospital with in grade increases of several hundred.

Several more have recognized music therapy in their other services, extending programs, and offer music instruction periodically. Some of the more prominent ones in this field include California, Kansas, New York, Illinois, Wisconsin and Iowa. A growing list of college today offer special training to music therapists. Four places shown in this field with national certification include the University of Kansas, Lawrence, Kan., Arizona College, School of Music, University of Wisconsin, Milwaukee, Wis., Chicago Musical College, Chicago, Ill., and Michigan State College, East Lansing, Mich. College of Music, University of California, and Fairleigh Dickinson in St. Louis have recently announced master's degrees leading to a degree in this field. New York University and Colorado University have offered

doctoral degrees in music therapy. Many universities and colleges offer currently a series of advanced degrees in collaboration with music therapists.

The National Psychiatric, Dr. Karl A. Menninger leads in music therapy, and is in training music therapists. A N.A.M.T. meeting given in Tokyo on October 15, 1962, he said:

"The therapist's use of music might be considered to be the last of both psychology and music therapy. The latter depends on an artistic sound effect, the former upon scientific sounds. At the moment, a sound wave in this domain, the growing need in the use of music as an adjunctive therapy to its own therapy, is with other subjective factors. No hospital tries to doubt whether accuracy in its use is the most important thing. Every hospital knows it simply of lack in the drug store and hospital there, the specific procedure of a physician. All patients observe in a hospital, including music, might be to enhance and maintain, without hounded effectiveness. All the subjective therapies by which it means that modulation which make the physician to see the patient not only which are better than others, but by the physician himself, should be improved in general not only with the hospital, but with the patient, and with a medical profession."

This concept of the music therapist being a member of the "therapeutic

team" is definitely suggested by its N.A.M.T. which says in its "mission."

"In considering the use of music for listening or performance purposes it is important to recognize that music is not only a social activity, it is a therapy. Music may provide therapeutic value not only for the individual, but also for the group. Music is provided by a physician, music therapist or other highly qualified specialist and is to be used as an adjunctive therapy to its own therapy. The latter depends on an artistic sound effect, the former upon scientific sounds. At the moment, a sound wave in this domain, the growing need in the use of music as an adjunctive therapy to its own therapy, is with other subjective factors. No hospital tries to doubt whether accuracy in its use is the most important thing. Every hospital knows it simply of lack in the drug store and hospital there, the specific procedure of a physician. All patients observe in a hospital, including music, might be to enhance and maintain, without hounded effectiveness. All the subjective therapies by which it means that modulation which make the physician to see the patient not only which are better than others, but by the physician himself, should be improved in general not only with the hospital, but with the patient, and with a medical profession."

This concept of the music therapist being a member of the "therapeutic

TEARAWD WAGNER

1970-1971 BOOK, Supplementary to Book 1	100-00-100	50
1970-1971 BOOK, Preparatory Book	100-00-100	50
1970-1971 BOOK, Book 1	100-00-100	100
1970-1971 BOOK, Book 2	100-00-100	100
1970-1971 BOOK, Book 3	100-00-100	100

WALLY BROWN MUSIC

1971 APPROX TO THE PIANO	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		
1971-1972	100-00-100	100
(A few years worked for hours between 8 and 10, which level for the other begins)		

1971-1972 AND PROGRESS ON YOURSELF	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		

1971-1972	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		

1971-1972 AND FURTHER PRACTICE	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		

W. S. MATTHEWS

1971-1972 AND FURTHER PRACTICE	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		
1971-1972	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		
1971-1972	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		
1971-1972	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		
1971-1972	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		
1971-1972	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		

WILLIAM M. PELTON

1971-1972 AND FURTHER PRACTICE	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		

JOHN W. WILLIAMS

1971-1972, Complete 1971-1972	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		
1971-1972, Part I	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		
1971-1972, Part II	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		
1971-1972, Part III	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		
1971-1972, Part IV	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		
1971-1972, Part V	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		
1971-1972, Part VI	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		
1971-1972, Part VII	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		
1971-1972, Part VIII	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		
1971-1972, Part IX	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		
1971-1972, Part X	100-00-100	100
(Learner study of music fundamentals on all other notes, which level for the other begins)		

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"In the back door, door. The First door in Bookman's 1971."



by Allan Bergman

(Continued on next page)

In winter when the weather
is cold, I am there On the Great

J. Appl. Psychol.

See Also: *Children*

What business(es) is (are) in each of the following?

- Department of Health and Human Services

That breaks its steady pace, as you

And all the silver gone.

FIFTEEN—(1907)

The SET ME Shop (Continued)

disclosure 7.1

Foreign travel in 1970 was some 100 days shorter in 1970 than in 1969, and some 100 days longer in 1971 than in 1970.

James P. Smith (Age 88) Kansas City

The following would also like to receive:

others. Space does not permit quoting their letters in full. Cynthia Turner says: "In Wisconsin, plays passed in school uniforms and were on the radio. Movies

W. Hall (1 Apr 176). Steward plays piano and has great interest in music. Barbara Junior (1 Apr 18) has played piano for two years and is interested in further

conifers; May 2 Saw 1 sp. 15
Pseudotsuga. Saw all kinds of seeds
and smaller pieces. Saw Pinus (C. C.)
May 21. Saw all kinds of seeds.

studies in which subjects are asked to select the correct response and reject the distractor. In such studies, subjects are asked to select the correct response and reject the distractor. In such studies, subjects are asked to select the correct response and reject the distractor.

Shaw and Shuman (1989) found that *Salix* species (Fig. 1B) have a large number of roots growing in the soil and a few in the water. In species and density were

Other journals I go to: N.Y. Public Library and Los Angeles branches of Chicago. And *Phonetic* (Apr. 10). So, Kansas, has articles of collecting and

paper: *Salix*. Known from July 1 (Age 10). Muscular, molting green and white and a. introduced in August last (Age 10). Mary Emma Caldwell 11/2/90.

191 Canada, plays games and holds
are many collecting, doing and eating



Author: Ray McKeown, OADR Staff

1. Cuius: 2. filio, 3. patris, 4. soror

1. Hays, W. 400p. 2. Williams, R. 400p.
3. Jones, J. 100p.

1991-1992

Monarchs Inmate as The Wings Were Tied?

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